

ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES

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JANUARY-JUNE, 1931



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JANUARY, 1931

THE TWELFTH CORCORAN BIENNIAL: GHIRZA: THE MYSTERY CITY OF THE SAHARA:
SWORD-FITTINGS OF THE SAMURAI: OLD NORTHERN LOG ARCHITECTURE: VELIA

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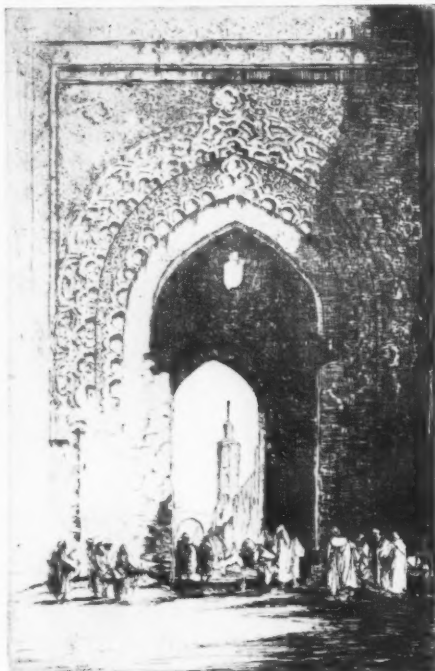
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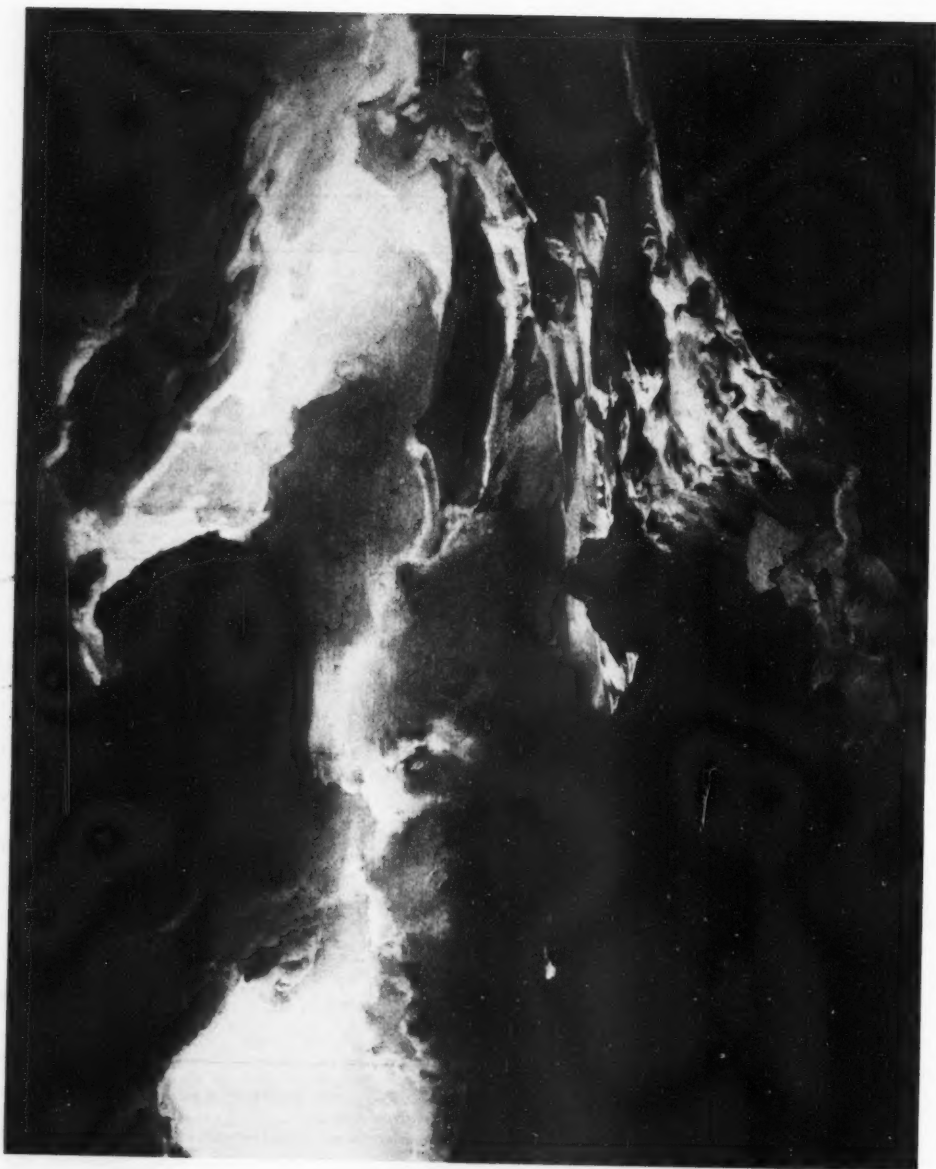
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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXXI

JANUARY, 1931

NUMBER 1

THE TWELFTH CORCORAN BIENNIAL

By ARTHUR STANLEY RIGGS

All illustrations by courtesy of the Corcoran Gallery of Art

AFTER the thoughtful observer has looked over the current Biennial Exhibition of American painting at the Corcoran Gallery of Art, Washington, D. C., he can scarcely avoid the conviction that letters and painting are yearly coming closer together in spirit. Recently Mr. Sinclair Lewis was awarded the Nobel Prize in letters, his qualification being that he has glorified the trite and sordid and uninteresting, which represents American life of the present as Europe sees and understands it. The first impression one derives from the nearly four hundred canvases in the current Corcoran show is one of despair for the lack of imagination that seems nowadays to be the inevitable accompaniment of craftsmanship. The creative artist—at least in letters—quite generally finds when his or her technique has reached the precision of certainty, that imagination and the true creative

impulse have largely flown. Whether or not they can be wooed back depends upon the patience, the devotion and the inspiration of the artist.

It is this situation which seems to account in great measure for the faults or lacks of present-day painting in this country, and the outlook is anything but stimulating. There is much admirable painting in the technical sense that cannot possibly be dignified as worthy art unless we change our conception. All this, however, does not mean that the Corcoran Biennial is not a good or an interesting show. It is. It presents a sweeping view of every phase of the American artistic scene, with practically all the painters of any importance represented. As a display of artistic craftsmanship it would be difficult to find an exhibit in recent years more delightful and encouraging. It is in matters of taste and imagination that it fails. Apparently the American jury

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does not seriously object to that, so it may be considered on the whole highly successful.

Naturally, the public, both lay and professional, is interested in the prize awards. It was distinctly anticipated when the names of the jurymen were

marked by many outrageous canvases. Indeed, the deliberately freakish and distorted can be discounted. Whether the jury rejected all such works no one, of course, is in a position to know; but certainly when the hanging committee finished its task—not quite so happily



AFTER LUNCH. BY MAURICE STERNE.

AWARDED FIRST PRIZE OF \$2,000, AND CORCORAN GOLD MEDAL.

announced, that this jury at least would be inclined to strongly conservative judgments. Exactly the contrary has transpired, and it now seems that the painters, Daniel Garber, chairman, Childe Hassam, Charles Hopkinson, Leon Kroll and W. Elmer Schofield bent backward in their desire to be fair to all schools. Unlike the previous Biennial, the current exhibition is not

accomplished this time, by the way, as it was before—the general effect is that of a high level of mediocrity in general, supported where it is weakest by numerous thoroughly sound and praiseworthy efforts.

The prize pictures, however, provoke the interested observer to wonder why the awards were made as they were. It is difficult to refrain from the feeling,

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CIRCUS GIRL. BY GIFFORD BEAL.

AWARDED SECOND PRIZE OF \$1500 AND CORCORAN SILVER MEDAL.



MADONNA ON THE ASS. BY WAYMAN ADAMS.

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LA MALLORQUINA. BY MAURICE FROMKES.

born not only of this show of many others throughout the country, that the giving of prizes involves as much "politics" and back-scratching in art as it does in many other and less avowedly pure circles of life. Once in a while some painter forces a jury by producing something so good it cannot be overlooked. But to give a prize of any sort to the stupid and glaring poster which carried off third money and the Corcoran Bronze Medal, suggests that the jury clearly lacked aesthetic responsibility. This particular picture is no worse than many other bad posters or cheap patent medicine broadsides meant to be plastered on dingy blacksmith or shaky barn walls.

Fourth Prize went to Joseph Plavcan for his *Mechanic Street, New Hope, Pennsylvania*. Why cannot judges of technique be also gifted with delicate and discriminating personal taste? The one emotion stirred by this wet-powder piece is that of disappointment. It just

doesn't come off. Color? Yes; plenty of it. It has both atmosphere and composition, and evidences in other respects a knowledge of painting; yet it could not by any stretch of imagination be said to "compel acceptance". It is merely one more illustration of the growing tendency to glorification of the commonplace. If the painter actually succeeded in glorifying the ordinary, if he so infused it with genius as to lift it out of the trite and endow it with quality, no one could object; but to render the intrinsically uninteresting yet more uninteresting by obscuring nature is to fail of any distinction. The perpetual excuse of juries that they understand technique and the layman does not, fails to take account of reason. The painter who deliberately places technical obstacles in his path and then endeavors to surmount them is not displaying ordinary common sense;



BETTINA. BY GERTRUDE FISKE.

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he is doing tricks. What would be thought of a poet who said to himself—"Go to, now! I will render Dante's *Inferno* in English triolets". Or of an architect who offered a client an apartment-house built entirely of putty enclosed in paper-board? Could a musician compose an acceptable light opera entirely in the funereal measures of a requiem mass and anticipate anything but derision? The surmounting of natural obstacles is enough; the diffi-

ably. However sound anatomically and regardless of the ease characterizing the canvas as a whole, Mr. Beal's work remains insignificant and commonplace, a distinct waste of rather conspicuous ability.

The same objection might be made with regard to Maurice Sterne's first-prize still life, *After Lunch*, with the further observation that the ugly smear indicating partly consumed food is offensive. Paintings such as this, and



LAND'S END. BY JONAS LIE.

culties of translating the soul in terms of the brain and hand afford a sufficient problem without adding to it extrinsic difficulties.

In the case of Gifford Beal's *Circus Girl*, which captured second prize and the silver medal, we have a sheer *tour de force*, strongly painted. Mr. Beal has succeeded remarkably in setting down the muscular flow of the girl's body as she swings across the wide tent, suspended by her teeth. But what of it? Thousands of lithographers for ages past have done "three-sheets" for the circuses quite accept-

many others in the current exhibit, are not to be lightly dismissed as being mere vagaries of individuals. They are distinct warnings of our surrender as a people to the steadily rising flood of the uncouth and the deliberate endeavor of a considerable proportion of our turgid civilization to drag everything down to the swampy level of miasma. When the different schools now considered as hopelessly academic began their experimentation with light and with nature, their struggles were along lines which promised—and quickly produced — legitimate development.

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The current obscurantists have tricked themselves as well as the public, and their perverse gropings can lead only downward toward ultimate failure. The world of both human and inanimate things is neither wholly ugly nor distorted, and it is as fair to select the lovely and the graceful, the characterful and the inspiring as the insipid, the gross or the deformed. One does not have to be a traditionalist academician to do it, either.

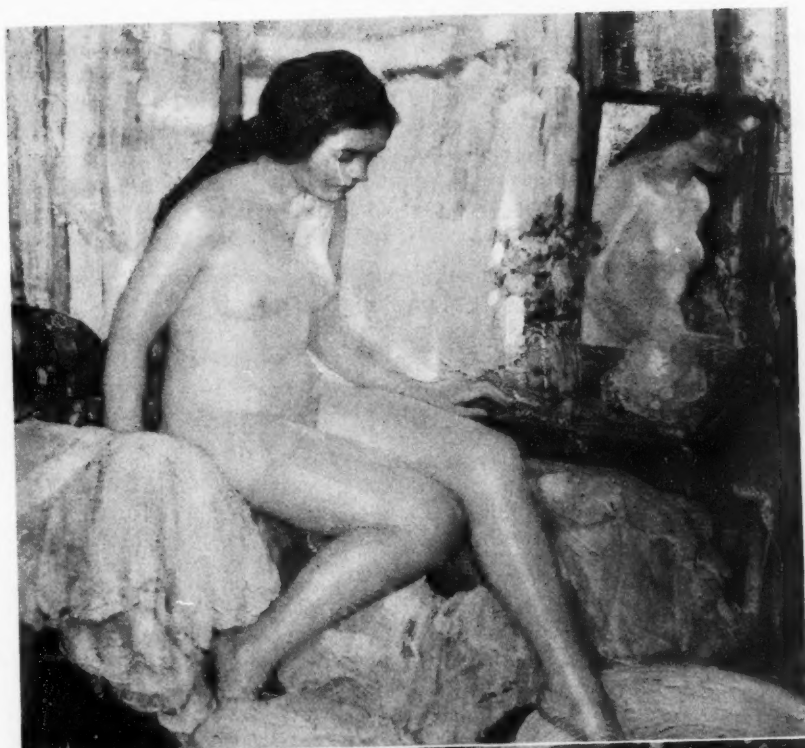
Turning from the prize canvases to the rest of the exhibition, one immediately notices the scarcity of marines, the solid quality of most of the better work, and the evident transitional character of a large part of the purely modernistic pictures. Only one painting, John Carroll's *Two Figures*, is typical of the wilder aberrations of the obscurantists. It possesses the deliberately executed power to shock and disgust—and nothing else.

Close by, hanging in the middle of the sunny end-wall of Gallery H, Childe Hassam's *Solarium* is balm to the spirit disturbed by the other. There is nothing new or exciting to be said of *Solarium*: it is a characteristic Hassam, loaded with vivid color. But it is clean and bright and wholesome, almost dazzling. Abram Poole's *Crazy House*, hardly to be taken seriously, again swings to full arc one way, while Garber's *Winter*, a deftly painted rendering in brown and white nuances, balances it. One lady, studying Karfiol's *Three Seated Figures* of fat and unshapely females of mulatto hue, hit off the canvas by remarking to her companion: "Worse than his prize picture two years ago; it ought to be called 'Three Morons, by a Fourth'." Glackens with a vivid *Hillside*, Marjorie Phillips with an excellent *Bowl of Fruit*, Edward Bruce with *Cactus* and

Prizeman Beal with *Three Men in a Boat*, are the outstanding works in this room, where Speicher's *Portrait of a Young Girl* repeats his familiar habit of bad titling. The "young girl" is amply proportioned and hardly in the debutante ranks for some years past.

The show begins in the hemicycle, Gallery A, and Lillian Genth leads off with *Morocco*, a study in light and shadow in an eastern *sûk* or bazaar, clever in composition and lighting, but not convincing. Nearby is Francis Speight's *Three Figures in White*, full of air and action that make delightful contrast to Maurice Molarsky's *Betty*, a charming and placid portrait worth careful consideration and marred only by the painter's fumbling over his mirror. Velázquez's effects are difficult to copy for anything less than surpassing genius. A strongly colored and vigorous bit of the American southwest peeps out in Blumenschein's *Adobe Village, Winter*, which unfortunately is so hung as not to give forth its full values; but the corner light brings forward vividly the sombre wistfulness of Burchfield's well thought-out and coldly compelling *November*, all in subtle tones of grey and brown.

Unfair as it may be to single out individual paintings in this room for mention and because of the limitations of space, to omit others quite as interesting, it nevertheless seems proper to call attention to the nudes, which here show to better advantage than they possibly could elsewhere in rectangular rooms. Sergeant Kendall, with his life-size, voluptuous *Nûr*, commented upon last year in my review of the Philadelphia Academy show, Paul Trebilcock's delicate *Antheia*, Guy Brown Wiser's *Torso* and Buk's *Woman*, run the full scale in contrast of conception, manner and execution.



(UPPER) BATHER. BY RICHARD E. MILLER.

(LOWER) INDIAN MAIDEN OF TAOS. BY OSCAR E. BERNINGHAUS.

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The magnificently radiant, heavily loaded flesh of the Kendall, which gleams like the halation of a white dress in the sunshine, speaks for itself. *Antheia* has much the sylphlike charm of a Davies in repose, save for the over-emphasized hands, but is nevertheless exquisitely painted and delicate.

of all, a tall, topheavy, archaic-looking figure of a massive woman, brutally painted in cold, low tones and full of the power to make one stop and think. Quite evidently reaching back toward the classic type of figure and standing as solidly rooted as a caryatid, this figure has more than a suggestion of



MISS ELSA DIEDERICK. BY LILIAN WESTCOTT HALE.

Wiser's strong but vulgar *Torso*, strongly conceived and admirably composed, is ruined by an affected brushwork which conveys a hairy effect impossible to such a figure. Buk, whatever his purpose, has the most thoughtful figure

the feeling which has inspired Paulanship's sculpture. One need but walk a little way down the gallery to find a Manship group—in the center of the east wall of Gallery E, I think—and strike the comparison. Seen from

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another angle the Buk discloses clearly the modern Italian influence in both line and color. It is a striking work.

Also in the hemicycle are Lilian Hale's unpopular but audacious portrait of her daughter, *Miss Elsa Diederick*; Granville-Smith's *Montauk Point*, delightful but too highly keyed for one who knows the rocky promontory well; Henry Rankin Poore's *The Covered Trail*, intelligently managed and not ruined by nervousness. Gallery B has its fair share of good things. Edmund Tarbell's still life of *Dahlias* is good but not extraordinary, though painted with his accustomed sureness. Abram Poole has a portrait here, *Valentina Sanina*, painted with the delicacy and feeling for textures of a miniaturist, but rescued from triteness only by the little silver cross dangling from his subject's left hand. What does that cross mean, and why is it so conspicuously there? What is the story the painter has sought to evoke by it; or is it a mere means of titivating curiosity? Hanging beside it as a foil is Robert Spencer's *Mob Vengeance*, a lynching scene in the making, with a screaming horde of women carrying the luckless offender to the hemp waiting in the hands of a fury on the doorstep. Falling short of the Daumier-type of study that clearly inspired it, the canvas nevertheless possesses power, and the distinctly human appeal the great Frenchman handled so deftly. Emil Carlsen, George Luks, Leon Kroll and Ernest Lawson are all typically represented. Here, too, is the Grabach *River Barges* purchased by the Gallery for its permanent collection, an ugly and undistinguished huddle of lumpy rivercraft, skyscrapers to make an architect writhe and a swarm of naked swimmers.

Gallery C stands out as perhaps the richest of all the rooms. Here the portrait group is for the most part distin-

guished and worthy a place in any gathering, and the pattern pictures delightful. Gari Melchers, the septuagenarian, contributes his *Brabant Bride*, a tender and beautiful piece of color and sympathy, full of appeal. His likeness of *Hon. John Barton Payne* is highly characteristic and done with a sureness of touch and entire lack of mannerism that gives it high rank despite the vivid blue of the dress. Seyfert's *F. P. Keppel*, genial and smiling, is as distinguished as its neighbor; Ipsen's familiar seated figure of *L. F. Loree*, the railroad magnate, and Johansen's *Daniel Chester French*, hold their own well in such company, while Sudduth Goff's *Girl in Colonial Costume* is mischievous and pretty. It is in this same gallery that Hassam shows his *Building the Art Museum, Andover, Mass.* This, and its companion piece, *The Old Abbott House at Andover*, two restrained and beautifully executed bits of impressionism disclosing this veteran in his most genial and masterly mood.

There are some surprises as one follows the galleries around. In Room D, for example, the chairman of the jury, Daniel Garber, has his *Jericho Valley*, technically good but uninteresting and not in the painter's happiest vein. The same might be said of his *Lone Farm*, but not of his *Winter*, which reveals him at his misty best. Richard Miller's nude *Bather* here is delightful, despite uneven brushwork, and makes one wish he had the gift for painting flesh that marks the finest of all Paxton's nudes, *Two Models*, which hangs in the central gallery or atrium. Ample contrast distinguishes this entire room, with Frieske displaying familiar technique, Redfield giving us the chill as well as the gorgeousness of blossom in his big and colorful *Spring Veil* and a perfect snow scene, *The Mill-*

ART AND ARCHAEOLOGY

wright's Home. Here is a case of the commonplace and ordinary which the artist's genius has lifted out of the dreary rut, given character and emphasis, and made beautiful without robbing it of one scintilla of its signif-

feeling for textures is especially worth noting. Here, too, is J. P. Pearson's *Tempest*, a curious horse-picture loaned by Mr. Garber. Next to it by way of contrast is placed Hawthorne's *Adoration of a Mother*, an interesting but



CHILDREN ON THE BEACH. BY MARJORIE PHILLIPS.

icance. Right beside it is one of the most effective of all the patterns in the entire show, Maurice Fromke's delicate yet striking *La Mallorquina*, full of rich color and the vitality of good portraiture.

In the next room Oscar Berninghaus has an equally charming and characteristic *Indian Maiden of Taos*, richly suggestive of the southwest's charm of landscape and people. The painter's

somewhat confusing figure group of black nurse, child, mother and another woman. It leaves one a little dubious notwithstanding excellent arrangement and naturalistic handling. On the same wall Marjorie Phillips's *Children on the Beach* is charming and human though the sunlight is exceedingly thin and the picture as a whole is not vigorously handled.

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Gallery F contains two large marines by Waugh, curiously unequal. In *Flood Tide* the broken water is stiffly beaten white-of-egg that takes all the power out of what should be a fury of beating surf. *Gale*, however, is a noble canvas, full of the roar of the wind and the thunderous diapason of mountains

tively executed study of a print collector, several portraits all of uniform excellence, and the travesty by Nura entitled *Little Pig Went to Market*, a grotesque of two of her familiar little girls with bare red toes thrust toward the beholder and a little pig beneath them. But if Nura paints with her



TWO MODELS. BY WILLIAM M. PAXTON.

of water hurled against unyielding rock. It is a canvas full of unleashed power. Between the two are Emil Carlsen's delicate *Hemlock Grove*, low-keyed and soothing; Margaret Browne's *The Connoisseur*, a charming and sensi-

tongue in her cheek, the Wayman Adams *Madonna on the Ass* which hangs beside her work is a still life of a polychrome wooden statuette full of delicately subdued but effective color that brings out the deliberate crudi-

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ties of the Nura with the merciless yardstick of quality.

The Leon Kroll in Gallery G, *A Window, New York*, is solid and well done, and Sidney Dickinson's *Still Life* carries out its purpose effectively, but the room as a whole affords less pleasure than most of the others. The first-prize canvas by Sterne is in Gallery I,

walls around the open courts of the central gallery. Here Frederick A. Bosley of Concord has his lovely portrait *Blue and Gold*, shown last year in Philadelphia, and appealing as strongly now as then, and his *Elizabeth in a Red Hat*, more a portrait but not so effective because of its lower tone. *Forest Peace*, by John F. Carlson,



THRESHING—SANTA FE. BY JOHN SLOAN.

where it occupies the place of honor. On the side wall here is John Sloan's *Threshing—Santa Fe*, another picture from the southwest, with its milling herd of goats so impressionistically treated as to puzzle the beholder for a moment.

Some of the best as well as the crudest work is displayed on the atrium

renders the depths of winter with fine feeling for both color and brushwork. Paxton's *Two Models*, already mentioned, glow in the southeast corner. The delicately realistic treatment of both the textiles and flesh makes perfect harmony with the painter's consummate mastery of his figures and a

(Concluded on page 48)

GHIRZA: THE MYSTERY CITY OF THE SAHARA

By BYRON KHUN DE PROROK, F.R.G.S.

Director of the Prorok-Roselli Transsaharan Archaeological Expedition in collaboration with Professor Giacomo Guidi, Director of the Tripolitan Department of Antiquities and under the official auspices of the Italian Government.

The account which follows was written by Count de Prorok at Camp 10, Central Italian Sahara, in the midst of a blinding sandstorm, and relayed to ART AND ARCHAEOLOGY by messenger to France and thence by steamer and train, reaching the editorial office December fifth. The article had been promised for "Christmas", as the author declares in his letter, but because of the delays it was on the way from October 29 to December 5—37 full days—and too late for the Christmas number. As it is the first direct account to be given to the world, it is published here and now without waiting for additional details and photographs, which will have to come later.

FEW regions of the earth's surface are so little known as the vast tracts of Italy's largest colony, Tripolitania, or Libya, as it is now generally called.

This great section of the Sahara desert covers nearly one million square kilometers and except on and just within the coastline, practically no archaeological researches have been undertaken because of the short time Italy has been in possession of this ancient land. The remarkable excavations of the Italian archaeologists, Bartoccini, Romanelli and Guidi at Lepcis Magna, Sabratha, Zliten and Cyrene are world famous, but the desolate wilderness of Southern Tripolitania and the Fezzan contains a great field of future researches. The present expedition is the first archaeological and ethnographical group of scholars to explore the interior of the ancient Phazania of the Romans, and the party was composed of Professor Guidi, Director of the government Antiquity Department; Dr. Frinelli, Assistant Director of the excavations of Lepcis Magna; Dr. Portozzo, Antiquity Inspector, area of Tripoli; Dr. Roselli; Mr. Le Pron; Mr. Alfred Smedrud; Mr. H. de Ayala; Sig. Ri-



STRANGE TEMPLES OF A FORGOTTEN RACE.
THE MAUSOLEUMS OF GHIRZA.

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cordi, assistant specialists, as well as a photographic and moving-picture staff. Captain Johnston Lavis and Captain Escande were in charge of the convoy of specially constructed Saharan motor-cars made by the Delahaye firm in Paris.

The first mention we have of the mysterious and desolate interior of an-

tians and many other peoples whose forgotten civilizations we are not investigating.

One of the main objectives of the expedition was to visit the ruins of ancient Ghirza, which, though it had been visited by a military camel patrol, was still very much wrapped up in a halo of mystery and legend. We were in-



THE PROROK ARCHAEOLOGICAL EXPEDITION TO CENTRAL LIBYA EXPLORES THE LOST CITY OF GHIRZA.

cient Libya and the Fezzan is by the historian-geographer Herodotus in the fifth century B. C. He gave important information on all the peoples of the interior of the Sahara—of the Ammonians and the famed Oasis of Jupiter Ammon (see ART AND ARCHAEOLOGY Vol. XXVI, No. 5, November, 1928), of the Nasamons who made an expedition, centuries before Christ, across the Sahara (see Gsell: *Histoire Ancien de l'Afrique du Nord*), of the troglodites who lived like animals in holes in the earth, of the empire of the Garaman-

structed in Tripoli by the military authorities not to attempt to reach the lost city by car, and though we nearly gave up the struggle several times, managed to blaze a trail over one of the most desolate regions I have ever explored in the Sahara.

We arrived after sunset, and it was a never-to-be-forgotten moment when the powerful motor headlights swept over the beautiful ruins and revealed a vast city half buried in the desert sands. The dead city had been constructed on heights where two dried-up

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rivers had converged. Many of the golden colored buildings, some of three stories in height, still stood outlined over the silent cañon, while silhouetted beyond the city proper stood the magnificent mausoleums of the unknown dead. One was struck at once by the strong architecture and weird symbols engraved on the stones. Here was

all the names inscribed on them are of local Libyan, or Garamantian, origin. One of the mausoleums reminds one of the magnificent Libyco-Punic mausoleum of Dongga in Tunisia, but the symbols are unknown and belong to a pagan cult still to be studied. The Obelisque mausoleum is unique of its kind (unless we see others farther



GHIRZA: TEMPLES OF A LOST CIVILIZATION. THE PROROK EXPEDITION INVESTIGATES FOR THE FIRST TIME THIS SAHARAN CIVILIZATION.

something new—a link with the strange empires of the Sahara of the past when the rivers flowed and the landscape was green and covered with trees and flowers, not a sun-blasted, silent and abandoned region as it is today. There is a great deal of Roman and Greek influence in the architecture of the royal (?) mausoleums strangely mingled with the effigies of the local gods.

That the Romans added to the original Libyan city of Ghirza is certain. The inscriptions tell us that; yet

south). It stands approximately 45.15 meters high or more than 147 feet, and was seen by us outlined on the horizon fully twenty miles before arriving at the city. Many of the symbols are phalli, while scorpions, palm-trees, various wild beasts, and scenes of war, the hunt and husbandry are strangely sculptured on the eight beautiful tombs still standing.

All the remnants of the dead city lie about and could be easily reconstructed.

(Concluded on page 46)

SWORD-FITTINGS OF THE SAMURAI

By MONICA SELWIN-TAIT



ATSUJUIKEN
KWATSU JUI
TO."

A sword with which one could save or destroy a life!

To the samurai the most precious of all his possessions is his sword. He sees in it not only his life, but what is infinitely more precious: his honor. So he expresses it: "The soul of the samurai, hard, cold steel".

Many legends cluster around the first forging of the swords of Japan. It said that spirits were their first artificers and imbued the blades with their own essence, so that their future owners would be valiant and victorious in proportion as the heavenly smith was great and powerful. Engraved upon the clear surface of the blades, and upon their guards, are whole histories bearing out these legends—trees, rivers, plants, and animal life, each tiniest detail with its symbolic meaning. A quaint and very ancient Japanese MS gives a method of telling fortunes by means of swords illustrated by an elaborate series of drawings.

The child of the samurai receives his first sword almost in infancy. It is called the *memori katana* or charm-sword, and the hilt and scabbard are covered with brocade. At the mature age of five the boy abandons this early weapon. Standing upon a tiny platform and dressed in his first ceremonials, he is invested with his *kamashino*, which means simply "little sword", a title often given to the smaller of the two weapons of adults.

The making and chasing of swords and their fittings are professions most highly honored in Japan; there are abundant records that from the earliest times to the beginning of the nineteenth century swordsmiths were covered with honors, and their names preserved in the annals of their country. It is, however, an unfortunate fact that notwithstanding all this the study of the history of Japanese sword-fittings is attended with almost unbelievable difficulty, and most bewildering intricacy; there are hundreds of books on the subject, but they are very far from containing reliable information. They have, it is true, the names of practically every swordsmith, together with that of his family, and his province, but when it comes to details of the work itself the information is extremely vague. The same obstacle occurs with regard to the chasers of the various sword-fittings. In fact, if possible, the difficulties encountered are even greater than in cases of the swordsmiths themselves.

With the exception of certain brilliant and notable craftsmen and their works, the student is confronted with a mass of personal detail often contradictory, or copied from unreliable sources. To quote M. Henri Joli, to whose exhaustive works the writer is greatly indebted, "some, like Soken Kisho, mention a man's name, his age, and perhaps a few scanty particulars—then compare his work to snow on a far distant mountain, or the swift flight of a swallow over a still lake; while others still less practical, give the names of long forgotten streets". To all this may be added the fact that only a few of these old books give any illus-

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Courtesy The Metropolitan Museum of Art.

SMALL IRON TSUBA 700 A.D. GOLD ENCRUSTED TSUBA 6th CENTURY. IRON TSUBA 800 A.D.
METROPOLITAN MUSEUM.

trations of the various sword-fittings. Signatures of famous artists are of little value in identifying their works as these are copied by hundreds and in some cases by thousands; moreover, the Japanese attach but little importance to mere age, workmanship being in every case the criterion of value. This is the only safe means of judging the authenticity of a production. Even in the cases of certain distinguished

craftsmen whose names are known as the founders of their respective schools, the same rule applies in judging all swords and fittings claiming to be their handicraft.

The earliest specimens of Japanese sword-furniture are the copper or bronze guards (*tsuba*) found in the burial mounds or dolmens. These dolmens are the earliest tombs of the nation, burial in this fashion having



Courtesy The Metropolitan Museum of Art.

TSUBA 18TH AND 19TH CENTURIES—THREE MEN—COCK—AND MOUNTAIN WITH SHELLS AND PAGODA.
METROPOLITAN MUSEUM.

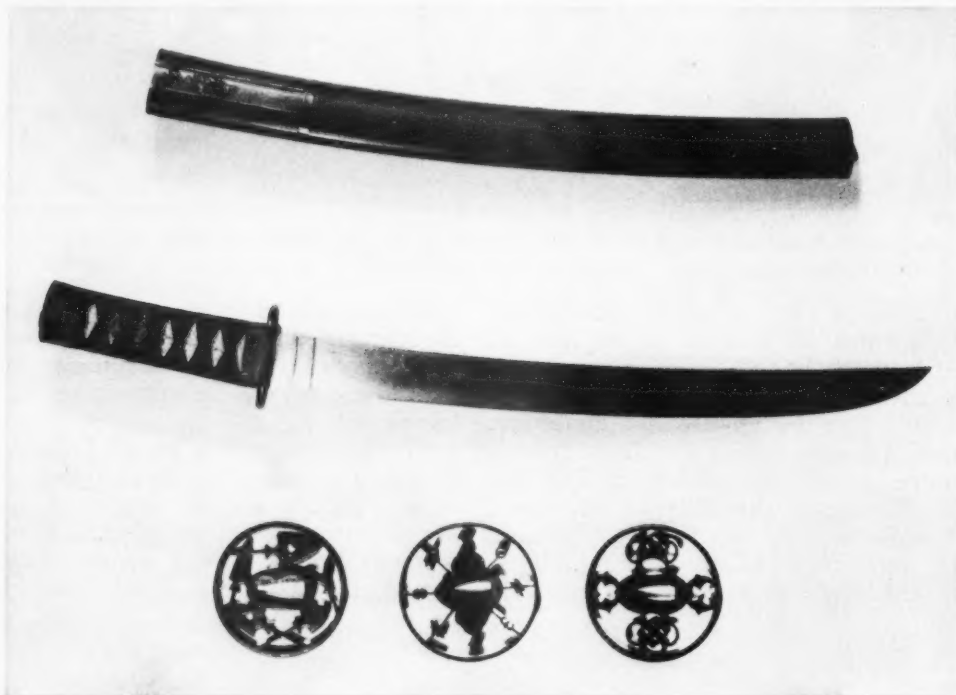
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been prohibited as early as two or three centuries B. C.—as a matter of fact, however, it continued in a modified form as late as the close of the Wado era (708-709).

The Japanese Kari (descendants of the gods) are usually depicted wearing

was his sole ornament, whether he possessed one blade or several.

The earliest swords were straight, but these gave place rapidly to the curved blades of which various lengths were used until the entire style was regulated and prescribed by law. Those



SAMURAI SWORD OF HONOR (18TH CENTURY) SHOWING SHEATH AND RICHLY ORNAMENTED KAZUKA, ALSO THREE TSUBAS OF THE SAME PERIOD BEARING THE SYMBOLS OF ARROWHEADS, BIRD, MONEY, WATERPLANT, CLIMBING VINE, MIST AND PLUM-BLOSSOM. CAPTAIN G. M. S. TAIT COLLECTION.

necklaces of a peculiar bead (*maga-tana*) shaped like the claw of a wild animal, together with anklets and bracelets, and of all these the dolmens have yielded specimens. The descendants of the Kari, however, unlike their ancestors, distinguished themselves by wearing the richest and most costly garments, but with no jewelry except that which pertained to their swords. The weapon of the samurai

which were forged before 1520 are called *ko-to*, while those of a later date are *shinto*.

The samurai, as is well known, carried two swords: the long or fighting weapon, and the shorter "sword of honor" used to commit *hara-kiri*. The fighting sword par excellence is the *katana*, of which there is a most interesting history, unfortunately too long for the scope of this article. The

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sword of honor is much shorter than the fighting one, and bears in its side a small knife called the *kusoka* or properly *koto* (*kogatana*) which is fitted into an especial part of the scabbard nearest to the body. The blade is flat on one side and the handle is always richly decorated. The origin of this small knife is very doubtful but it is hardly anterior to the XIIth or XIIIth cen-

In spite of numerous civil and international wars, the artistic spirit of Japan has not merely refused to be crushed but has persisted and thriven, turning its very trials into triumphs through its glorification of the weapons of warfare, especially the hilts and guards of its swords, which steadily gained in beauty and richness with the years.



Courtesy The Metropolitan Museum of Art.

NINETEENTH CENTURY SET OF SWORD-FURNITURE, METROPOLITAN MUSEUM.

tury. It has even been stated that it was posterior to Goto Yujo although the existence of *kusoka* is mentioned in Taiheki, Oyoshi, and other early compilations. The length of the second sword (*wakizashi*) varied from period to period till it was settled in 1670, and since then the two swords form a pair and are called *Daisho*.

The earliest or dolmen sword-furniture, consists mostly of sword-guards (*tsuba*). These are sometimes solid but more frequently perforated with trapezoidal holes and an elliptic central hole, resembling in general outline the *mani* or *tama*. According to Joli they are of Hojui shape, the material of the guard being as a rule covered with

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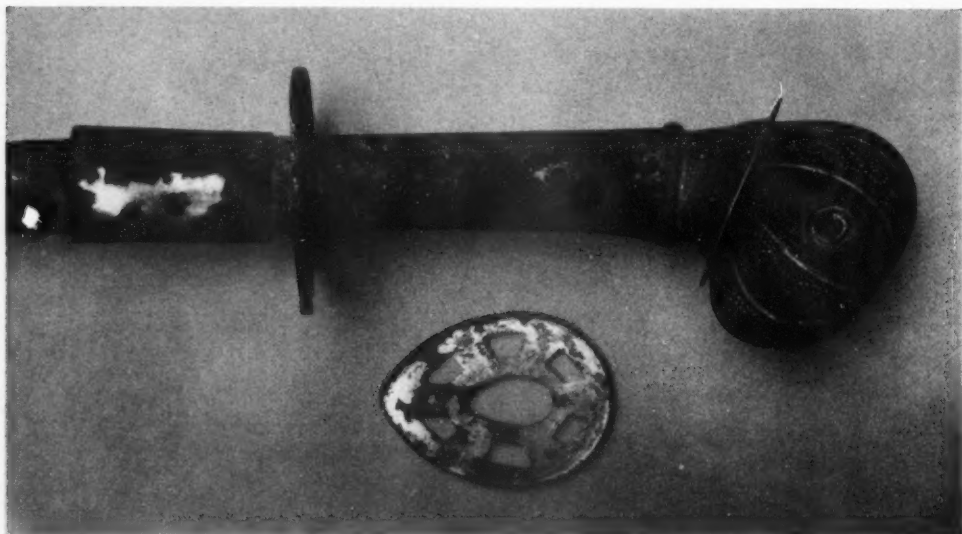
beaten gold, or deposited by means of mercury gilding. Some, however, are of iron, with no attempt at any form of decoration.

The illustration taken from the Metropolitan Museum shows three dolmen *tsuba*, one of rough iron dating approximately 700 A. D., another larger one (also of iron) of about 800 A. D., and a smaller gold-plated specimen, made,

through and tied about the forearm. Sword-fittings of this description are usually ascribed to the Yamato era, but some authorities date them back as far as 200 B. C.

In order better to understand a description of the various furnishings, it is well to review a list of the names of the various parts.

The handle of the sword inclosing the



Courtesy The Metropolitan Museum of Art.

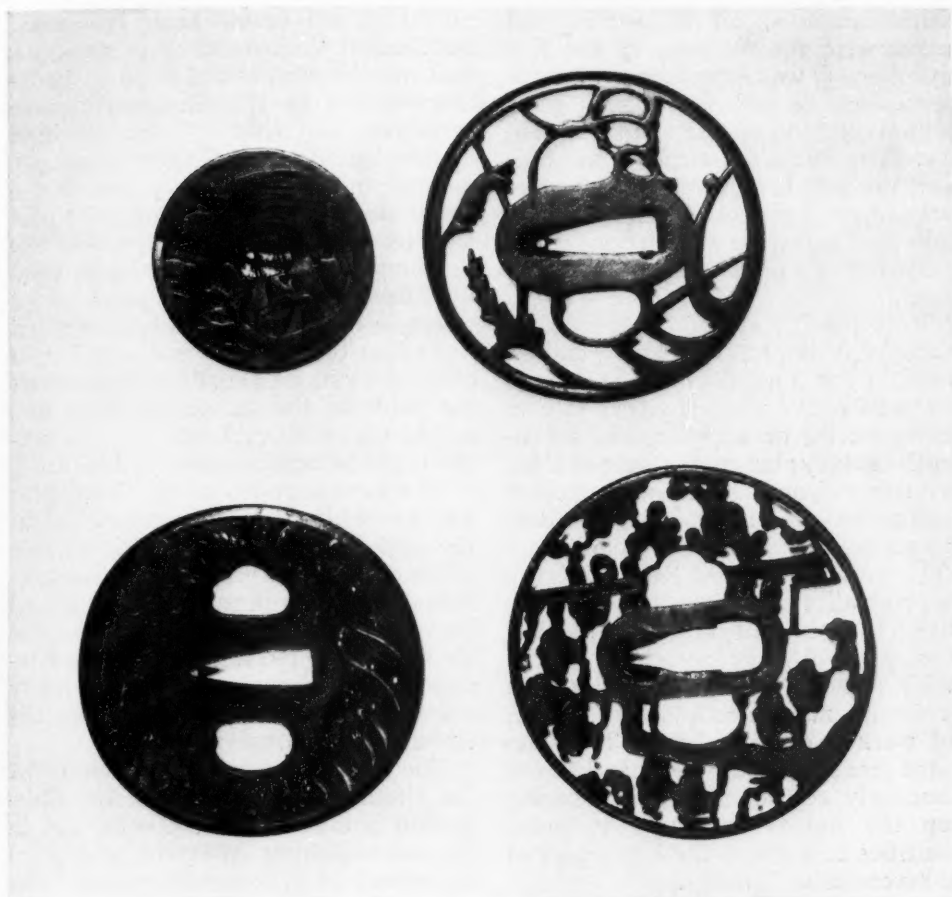
SWORD-HILT (7TH CENTURY OR EARLIER) OF COPPER GILT ENCRUSTED WITH GOLD.
SWORD-GUARD (TSUBA) 6TH CENTURY, METROPOLITAN MUSEUM.

so far as can be judged, some time during the sixth century. These dates would place the three specimens in the category of unofficial mound-burials.

Another *tsuba* of the same date, also gold-encrusted, is shown with a seventh-century sword hilt. Both these pieces are in the Metropolitan Museum and are unusually perfect. The hilt shows how the *tsuba* was mounted. Set at an angle to the former is a hollow knob of copper gilt filled with some fibrous material. A perforation allowed a cord to be passed

tang is called the *tsuka*, and the tang itself *nakago*. The latter is secured in place by a rivet *mekugi* which was originally supplied with an ornamental cover on either side called *menuki*—but the latter pieces became mere ornaments in later days. The pommel is called *kashima* in all swords except the *tachi*, when it received the name *kabuto gané*. At the base of the *tsuba* (guard) a ferrule is placed called *fuchi*, the bottom of which is called *tengo gané*. Under the *fuchi* come one or two *seppas* (washers), then the *tsuba* itself, to

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SPECIMENS OF HIGO SWORD-GUARDS FROM THE COLLECTION OF CAPTAIN G. M. S. TAIT.

be followed by one or two more *seppas* and the *habaki*, which fits into the scabbard and prevents the blade from being pushed in so far that its edge could touch wood and become dulled.

Leaving the dolmen period we can, from a vast mass of confused and unreliable information, list a certain number of great names that will always be famous as the inventors each of a special variety of *tsuba*.

The Moichian family of armorers

originated early in the twelfth century, and in the sixteenth one of the family (the first whose making of guards is recorded) became the great *tsuba*-artist Nobuiye. His guards were of iron, vigorously forged and decorated simply with light scrolls and a small crest; it is entirely possible also that he originated the tortoise-back design seen so frequently in the work of his imitators.

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Most famous of all the sword-guard makers were the members of the Kaneiyé family; we have records of three generations, of whom the first lived about the middle of the sixteenth century. The characteristic features of his *tsubas* are well-beaten iron showing the marks of the hammer, raised rims, and landscapes carved in relief from designs by Sesshui or early artists of the Kano school.

The second Kaneiyé is known as "Kaneiyé of the master hand", and he stands at the summit of his art. He is believed to have worked either late in the sixteenth, or early in the seventeenth century; his guards were of thinner, softer iron and showed greater freedom of treatment, with borders sometimes irregularly folded back.

The work of the third Kaneiyé shows less originality and vigor, but more attention to detail and great refinement of technique. All the members of the family signed their productions with the family name and place of abode, and worked only in iron. They acquired great fame, and their works were extensively copied, imitations bearing even the names appearing in great quantities as early as the latter part of the seventeenth century.

Another distinguished family was the Umetada. It was of very high rank and long descent. The eighteenth member, Shigeyoshi Hikojuo, is recorded as a chaser of sword-guards for the Shogun Ashikaga in the fifteenth century. The original family name was Tachibana, and that, with Shigeyoshi, often appears in *tsuba* signatures.

The greatest master of the Umetadas was Mioju, also called Hikojiro, who served in the sixteenth century under Taiko Hideyoshi. He wrought in iron, and the family work is characterized by a very delicate inlay. His son Shig-

eyoshi served under both Hideyoshi and his son Shigeyoshi. Joly mentions that in 1601, on the 23d of June, Hide-tsuyo waited upon the Shogun Hidetade in Osaka, and that on that occasion his younger brother Tyelake was appointed by the Shogun as one of the court chasers to follow him to Yedo. This record is not merely a proof of the high reputation of the Umetada family, but is evidence of the personal interest in the work shown by the ruler.

At that time Yedo was at the height of its glory as an artistic centre, where the pride of the nation gathered and artists vied with each other in the creation of the unique and the beautiful.

The most famous of the Umetadas was the Shigeyoshi who flourished in the eighteenth century. His guards all bear his signature, and are remarkable for their unusual thickness and heavy flattened rims. In 1800 the Umetada adopted a new method of design in their work, introducing a finely traced plum-blossom (*umé*) above the character (*toda*).

The nineteenth century specimen of the Umetada *tsuba* given in the illustration is taken from the collection in the Metropolitan Museum and gives the mountain and pagoda design. The same plate shows a delightful example of eighteenth-century work; a sleeping man being tickled with a straw, to the great amusement of an onlooker. This *tsuba* is remarkable for delicacy and exactness of detail, as is also a smaller one of the same date showing the fighting-cock.

The etching of landscapes on *tsubas* was originated by Jakuski, called "Jakuski of Nagasaki". He copied the landscapes of a Chinese painter and was the founder of a school, his son being equally famous as an etcher of bells.

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In the province of Higo in the XVIIIth century guards were made by a retainer of the Hosakawa family, and his earliest *tsubas* show great strength and skill in openwork carving, and simple but artistic designs; of the four guards from the collection of G. Selwin-Tait given in this article, two show this method of treatment. The first design is a mulberry tree, emblematic of wealth, with the dewdrop symbol of fecundity, while the motif of the second is the rice-plant—abundance—together with bamboo shoots—longevity. The fourth *tsuba* is an excellent example of seventeenth-century work with the ascending dragon and deeply incised waves. The latter carries a strong suggestion of Shigemitsu, who was the founder of the so called "onion school" because of his characteristic design showed deeply indented waves with the crests in high relief.

The Akasake school founded in the seventeenth century by Tademosa showed treatment similar to that of the Hosakawa family, and no fewer than five masters of that name were famous for their openwork guards.

Among other varieties of treatment we may mention the Nara school founded in 1667 to 1731 by Tashinago. This produced *tsubas* giving historical or legendary subjects in high relief.

The founder of the beautiful enamel work was Hirata; and in the seventeenth century Soyo founded the Yokoya school, producing exquisite engravings on highly polished surfaces.

It is of course utterly impossible within the scope of one short article even to touch upon the countless varieties of *tsuba*, which bewilder the collector with the variety and intricacy of their designs (of which no smallest detail is without its meaning). There are *tsubas* with trimming of twisted

wire, and others that carry a scroll in high relief; then there are the famous "monkey-guards" and others that carry invariably certain combinations for which the reason is sometimes far to seek—as for instance the well-known "cock and Dutchman".

That the work loses nothing in modern times will be seen from the exquisite set of sword-furnishings of nineteenth century workmanship taken from the Metropolitan Museum. The delicacy and correctness of the design, and the simple yet rich chasing are excellent examples of the productions of the descendants of the great masters. It will be readily understood why Japan has always attached so much more importance to quality than to age. Merit is her sole standard. At the same time authenticity is almost invariably vouched for by a certificate of origin called an *orikami*—or notice of possession—and this is really more satisfactory than markings that may be imitated or forged.





HEARTH HALL AT GOPSMOR. VIEW OF THE BALCONY.

OLD NORTHERN LOG ARCHITECTURE

By MARIE OLSEN

OLD northern log architecture dates back to the Vikings.

Archaeological discoveries indicate that Scandinavians of even the Iron Age were clever at utilizing the lumber of the large forests; while building boats they discovered the strength and pliability of wood. Well-preserved stone foundations of large halls from prehistoric times are still to be seen in the North. The ingenious heathen who achieved the first roof-construction of logs to replace the damp ceiling of the prevalent sod-hut, became the first log-architect. Incidentally the construction of a roof-truss becomes the key to the study of the block-houses of old northern architecture.

The log-halls of the Vikings show that they had mastered a roof construction, which by mathematical dimensions allowed the smoke from the hearth in the center of the room to escape. Their invention surpasses the nomadic wigwams of the Indians and the cloth-tents of the Lapps, that by a conforming, conical shape, accidentally terminate in a chimney. The first artisans' roof-construction was heavy and substantial. At first there were sod-walls, later timbered log-walls. Heathen temples, the forerunners of the boarded churches, were constructed of logs.

The province that lends itself best to the study of old northern log architecture, is Dalecarlia. There it is to be found in the original, because the stone architecture of cities and castles, the changing architecture of wealthy estates has left it untouched. In the eleventh century this province passed

through a period of great prosperity, due to a trade in bog iron-ore. It had a highly developed medieval culture which, due to a latter-day poverty, lack of trade and transportation, has been left untouched. The Dalecarlian peasant, up to the eve of the nineteenth century, built like the Vikings. But with railways, electricity, telephones and automobiles, the Dalecarlian native today is looking askance at the architecture of his forefathers. Old logs from venerable, historic houses are smoldering away on the hearths of modern homes.

Logs and wood are perishable, but in Dalecarlia log houses are still standing that date back almost a millennium. They are to be found on old farms and in out-of-the-way places, like mountain pastures, where they are used as cattle-sheds or by laborers. Occasionally, when reconstructed, they are used by tourists. Anders Zorn, the Swedish artist, seemed to realize the value of these remnants from antiquity. As a young peasant he spent his days while a herdsboy in upland pastures, living in old log cabins, seeing dates from 1100 to 1700 carved into lumber, peeling moss from old doorways to recover the artistic designs of his Viking ancestors. When some twenty years later he returned to Dalecarlia as a wealthy and world-famous artist, he began collecting and reconstructing the oldest buildings that could be restored to the original. He valued them, lived in them, and even his villa near Mora church has the winged-roof construction of the days gone by. Zorn's collection of log houses is to be found

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HEARTH-HALL, USED BY ZORN AS A STUDIO. NOTE THE DECORATIVE EFFECT OF THE END RAFTERS.

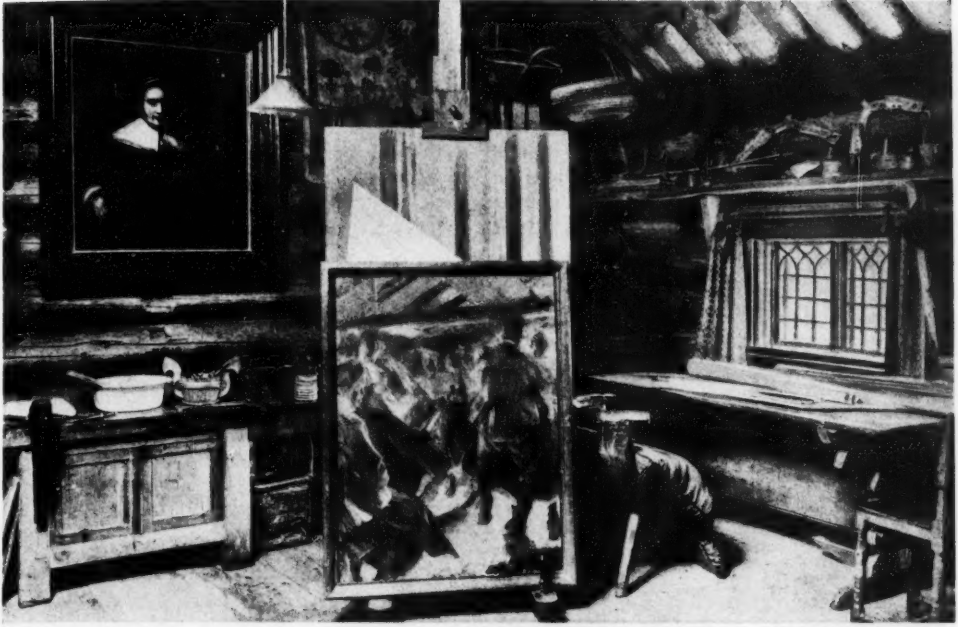
on his three estates. At Gopsmor, a mountain pasture some twenty miles north of the town of Mora, we find a hearth-hall close by the shore of the little mountain pool, and a cottage on the hill above that has the usual horse-stable as an extension. At Mora, close to Zorn's villa, we find the hearth-hall, which he used as his studio, and a loft. At Skeriol, on the shores of Lake Siljan, close to Mora, there is a complete mediaeval farm. The oldest buildings show dates back to 1100, but the majority of houses are medieval. At first glance, all of these buildings with haughtily decorated rafters like the prows of Viking ships, give the visitor a sense of the primitive artisan's pride in his first roof-construction. They also make one marvel over the scientific

zeal of the archaeologist Zorn. The scope of the work, the method employed for obtaining historical data, has been revealed to us by Zorn's co-



ANCIENT DOORWAY WITH OLD SCANDINAVIAN DECORATIONS, DATING BACK TO 1100. AT PRESENT TO BE FOUND IN THE HEARTH-HALL THAT ZORN USED FOR HIS STUDIO.

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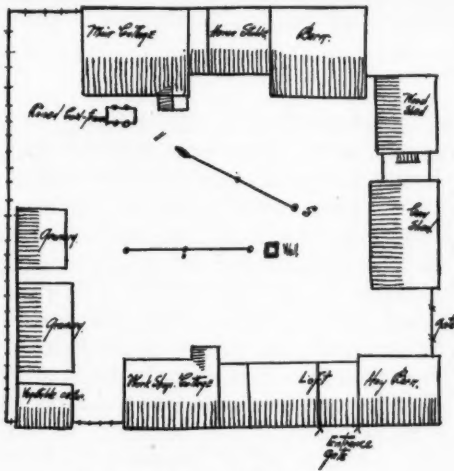


MODERN INTERIOR OF THE HEARTH-HALL ON THE ESTATE AT MORA, THAT ZORN USED AS A STUDIO.
NOTE THE WAY THE LOGS ARE JOINED.

worker, Dr. Gerda Boethius of Stockholm University, in her scholarly work *Old Northern Log Architecture*. For

years she has studied the subject in Norway, Denmark and on the Continent, seeking material that might throw historical light upon the log architecture of Dalecarlia. The book was published in 1928.

If the primary feature for the study of log architecture is the roof construction, the walls become secondary. In early times we find two types of roofs, the rafter-roof and the roof with a ridge supported by pillars. The supporting part of the half-timbered house often consists of a central pillar in the gable end, proceeding from the foundation clear up to the ridge. In upright-timbered houses, the pillars likewise served as a support for the heavy logs of the roof. The most primitive type of the *megaron* dwelling house, found on the Zorn estates, is the hearth-hall, standing about a stone's-throw from the cot-



PLAN OF ANDERS ZORN'S MEDIAEVAL FARM AT SKERIOL.

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tage at Gopsmor. It has all the features of a Viking hall.

The logs are grey with age; in places moss has grown over the surface in all the delicate shades of green. The lumber at the door of the reconstructed hearth-hall is dated 1672; other logs are

above a large squarely cut smoke-hole in the roof. Along the walls are benches resting partly on stones, tree-stumps and wooden blocks. At eye-level are shelves crowded with wooden utensils. A pole has been put across the long beams with an iron link attached to it,



ZORN'S VILLA, SHOWING THE MEDIAEVAL LONG WINDOW IN THE FAÇADE GABLE, AND THE IMITATION ROOFING OF THE HOUSE.

much older. The building has a balcony before the entrance-gable; the rectangular main room is covered with the same saddle-roofing of logs as the balcony. The balcony is formed by an extension of the lower and upper logs of the side-walls of the hearth-hall. Ordinarily in this type of house the entrance is to be found at the middle of the gable, but here it is to one side. There are no windows, only a small hole cut in the logs of the side-walls and one at the gable opposite the door. In the middle of the room is a hearth built of stones,

on which an iron kettle is hung. The heavy front door is made of three planks fastened together by wooden slats. The door-hinges are made of plain iron, the lock and bolt of wood. Northern sagas give us descriptions of immense hearth-halls, and it is interesting to find in the oldest of the Dalecarlian halls the same main features. The sagas mention that the halls of the Vikings sometimes had two doors, one at each gable. The one built by St. Olav (995-1030) at Nidaros had two doors.

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COTTAGE FROM GOPSMOR IN WINTER.

Zorn's studio on the estate at Mora, is a hearth-hall of the same *megaron* type, minus the balcony. Some logs have the date 1500 carved into them. The main entrance is at the middle of the gable end. A second door, richly ornamented, has been put in later. This classic door was discovered by Zorn in a mountain pasture in 1880. The door gives us a good picture of the runic artistry of primitive times. On the wide doorposts are carved ornaments, consisting of bands of equal breadth, forming a pattern of figure-eight scrolls, united at the point of intersection by circular ornaments with lugs. The lintel is decorated with tendrils of acanthus in low relief. Its rhythm and form show connections with the most ancient Scandinavian ornamentation. Its type of joined-log construction dates back to 1100.

The most complete mediaeval cottage on the estates is at Gopsmor. It shows the first stage of the evolution of the log-cabin from the old hearth-hall

with the balcony. Here the balcony has been transformed into an entrance hall, beside a timbered small room. The original hearth-hall is retained as the living room. The open stone hearth has been moved into a corner of the room, the new open fireplace is made of bricks, and it has a large, open, baking oven. Here the chimney, that looms about eight feet above the winged end-rafters of the roof of the house ending in a decorative tower building of bricks, is to be noted. These chimneys are a grotesque tribute to the first masons.

There are windows, instead of the original hole in the logs, and they have shutters. The glass is held in place by bands of lead, and in most cases the windows are ornamented at the top in a circular design.

In the interior, the ceiling is made of rafters with squared ridges, the floor of heavy, broadaxed pine planks. The floor rests on a foundation of grey stones and mortar. Be-

tween the foundation and the first layer of logs for the walls, birchbark has been put in as a protective filler. The bark



INTERIOR, COTTAGE FROM GOPSMOR, SHOWING BEDS HUNG WITH CURTAINS, SETTLES, WINDOWS WITH LEAD RIMS, ETC.



NORTH VIEW OF THE ZORN VILLA.

ART AND ARCHAEOLOGY



FIREPLACE FROM THE WORKSHOP COTTAGE. NOTE CHAIR MADE OUT OF A TREE-TRUNK TO THE RIGHT.

makes a white, decorative rim, which is also seen on the outside. The beds are built against the wall, like berths on a ship, and the grandfather clock stands in the center like a partition. There are settles, made of hewn timber in front of the beds. Some of the stools have been cut out of trees so that the original branches form the legs. Tables and benches are made of finely hewn timber. The person who has an eye for time-worn colors, will stop before the grotesque wall paintings on the clock and cupboards. The lover of fabrics will examine hangings and draperies of wool and flax from old native looms. And the architect with an eye for decorative schemes, will admire the

mediaeval artisans' wood-carvings on the "crownpole". In mediaeval times the "crownpole", a thin decorated beam, was stretched across the room, dividing it, so to speak, in two. A stranger would never venture beyond the "crownpole" without being asked to enter the family sanctuary. Completely equipped with household implements from the mediaeval times, the cottage at Gopsmor is a silent reminder of the sturdy craftsmanship of the Norsemen.

At Skeriol we find a complete mediaeval farm. The farmhouses stand in a quadrangle around a large open courtyard. In places where the buildings do not join together, the quad-

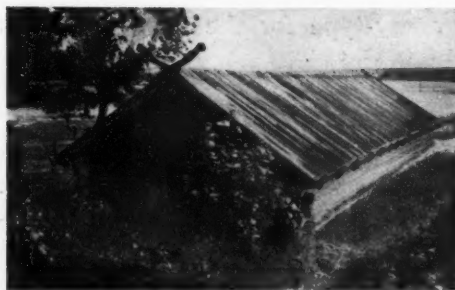


COLLECTION OF FARM IMPLEMENTS FROM ONE OF THE OLD BARNES.

ART AND ARCHAEOLOGY



INTERIOR, FARM. NOTE THE WELL AND WELL-SWEEP.
TO THE LEFT THE TWO GRANARY LOFTS.



THE BOATHOUSE. THE LAYERS OF BIRCH BARK USED
FOR THE ROOFING CAN BE PLAINLY SEEN.

range is closed by a high rafter fence. The entire length of young trees has been split in two, the rafters laid diagonally between two upright posts and bound in place by young saplings. This fence gave protection in the olden times, when wolves, bears and other marauding animals attacked the early farms or estates. The present entrance to the courtyard is formed by a passage under a loft; there is also an entrance-gate in the rafter-fence. In the center of the courtyard is a deep well, with a well-sweep held high above the most ambitious rafters of the low buildings. A sturdy pine sunk into

the ground, supports the well-sweep.

To the west stands the main cottage with a cold-frame raised above the ground, and placed like a daybed on the grass court before the window. Here they raised seedlings in the early spring, while the ground was frozen, profiting by the strong rays of the dawning midnight sun. A horse-stable and a large barn stand parallel with the cottage. To the south we find a wood-shed, a cow-shed and a hay-barn at an angle with the loft above the entrance gate to the east and the workshop cottage. To the north there is a vegetable-cellar, and two lofts of the



WEST VIEW SHOWING MAIN COTTAGE, HORSE-STABLE
AND BARN.



EAST VIEW OF FARM BUILDINGS. TO THE RIGHT, NOTE
THE SERRATED ROOF OF THE GRANARY LOFT, AND
FLAX HUNG OUT FOR BLEACHING ON THE RAFTER-FENCE.



FARM INTERIOR, SHOWING PART OF THE WORKSHOP
COTTAGE, THE VEGETABLE-CELLAR AND THE TWO
GRANARY LOFTS.

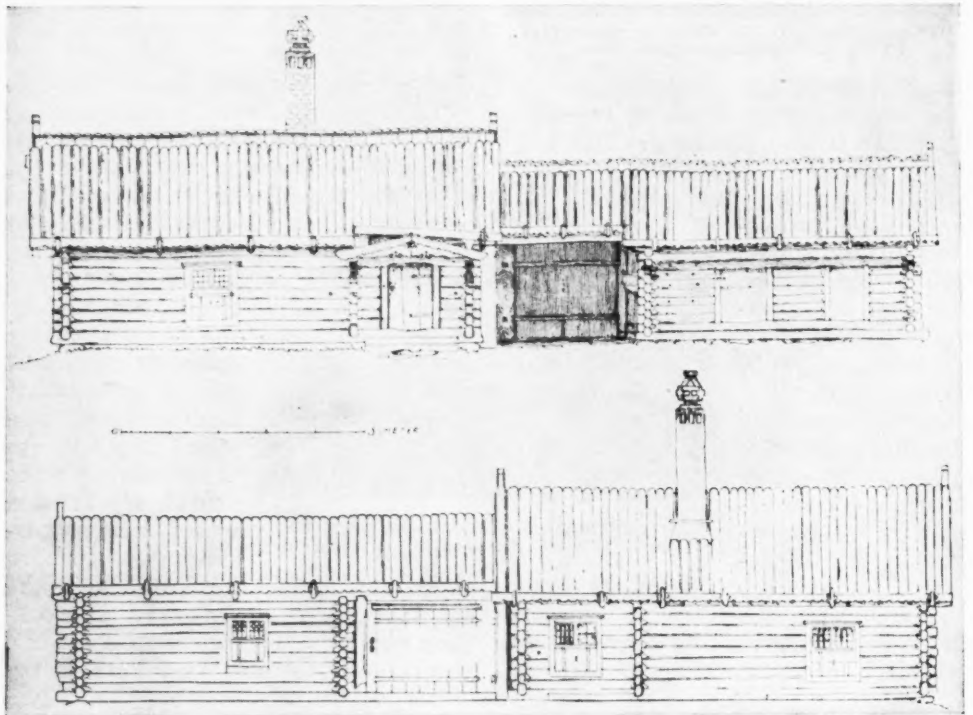
ART AND ARCHAEOLOGY

granary-type for the storage of corn and oats, etc.

The architecture shows two typical treatments of the logs. In some houses the bark has been peeled off the pine logs, which were left in their natural state; in others the logs were rough-hewn and planed into a uniform thickness. All the material is deal, not of

fifteenth century. The ones cut with a plane are of a later origin. Evidently hand-saws were used in early times, but large saws for lumbering were not used in Dalecarlia before the eighteenth century. The axe was the chief tool of the mediaeval lumberman.

The houses are roofed with logs, alternating with layers of birch and fir



THE COTTAGE AT GOPSMOR, SHED AND HORSE-STABLE.

the type known as half-timbered houses. The joints also are of two main types. Some houses show joints that have a notch only on the upper side where the logs are joined together, others have notches on both sides. In some of the older buildings logs with a single notch have been cut away towards the joint on both sides for decorative purposes. Those that have been cut away towards the joint with an axe date back to the

bark. Where the logs of the roof are joined at the ridge of the house, one side overlaps the other, forming a cap or a roof-cram. The logs that overlap at the roof-cram are picturesquely serrated, notched like a saw. This, combined with the decorative log-hooks that hold the boards at the eaves—on which the roof-timber is supported—is to be noted because of its presumptuous, winged style that has

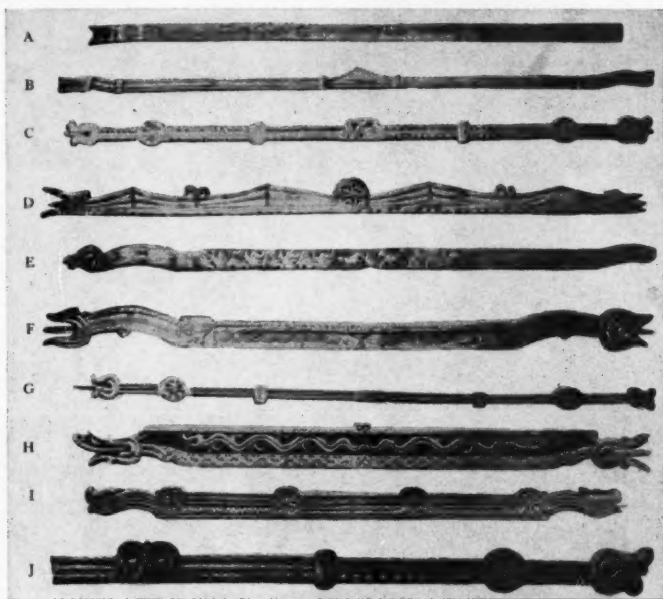
ART AND ARCHAEOLOGY

nothing in common with the nineteenth century architecture of Dalecarlia. It is predominantly ancient and mediaeval. The treatment of the logs of the two cottages on the farmstead indicates that they were built at the beginning of the seventeenth century. The two barns are monumental examples of the early architecture of the district. They date back, respectively, to the thirteenth and fourteenth century. The vegetable-cellar, which was formerly used as a hearth-hall, has been traced back to the twelfth century.

Completely equipped with farm-tools, household goods, old national costumes, saddles, sledges, and baskets the farm is uniquely of the past. The workshop-cottage might well fill a page of its own. There we find the old clockmakers' workshop, the looms and spinning wheels of the housewife, the tongs used by the smith who forged the crude iron into knives and ploughshares. One regrets that Zorn has not also found a smithy worthy of the master-smiths of the Norse sagas. Then, surely, the visitor would scan the bellows that kept the fire alive on the smithy hearth of the old log-architect.

The old boat-house on the shore of Lake Siljan, close to the mediaeval farm, seems to sum up all the elements of old northern log architecture. With its 56-foot-long logs, that in a masterly way have been harrowed into its side-walls, it seems as if it might well have been bent into a Viking boat while the

lumber was still young and pliant. The end-rafters have all the decorative features of the prows of the ships of the Norsemen. The boat-house shelters two large boats, and each one has from nine to ten pairs of oars. These boats were built by the peas-



A COLLECTION OF "CROWNPOLES".

ants on the island Sollerön, who in a circumscribed way were men of the sea. Boat-building and roof-construction seem to have grown together into a basic technique for old northern lumber architecture. And Zorn's Dalecarlian collection of old log houses is representative of the architecture of old Scandinavia. More pretentious though the architecture of Central Europe be in general, there is both the tang of the soil and a spirituality to our northern forms unequalled by the better known but less individual types of other lands.



FIG. 1. THE TOWER OF CASTELLAMMARE DELLA BRUCA



FIG. 10. THE ANCIENT STREET LEADING UP TO THE ACROPOLIS OF VELIA.

VELIA

THE FIRST OFFICIAL ITALIAN RECOGNITION AND EXPLORATION
MAY-SEPTEMBER, 1927

By AMEDEO MAIURI

Director of the Museo Nazionale, Naples, and Leader of the Velia Expedition

*All photographs by courtesy of the Museo Nazionale and the Società Magna Grecia
Summarised from the original Italian by Arthur Stanley Riggs*

PROFESSOR MAIURI opens his report, which is too long and complicated for reproduction here in its entirety, with a sketch of the trip made to Velia in 1883 by François Lenormand, assisted by Signori Felice Barnabei and Giuseppe Fiorelli. For six years after that the site remained unvisited. In 1889 the German archaeologist Schleuning went there, and published "the best documentation in existence of this noble Ionic colony, which occupied a place of no minor importance in the history of Greek philosophical thought and meridional Italian culture". Again oblivion closed over the ruins, this time for 38 years. In 1927 the Società Magna Grecia provided the funds for a new study of the deserted city, and Professor Maiuri undertook it. He found the damage reported by Herr Schleuning had materially increased through the removal of large quantities of stone from the city walls and from houses and other buildings. This easily recognized Hellenic material is found today either untouched or merely squared-off on one face, in the railroad bed, bridges, viaducts, houses, etc. He goes on:

There is little to add to the descriptions of the site of Velia already given by both Lenormand and Schleuning. The city with its fortifications extends upon the last spur of the hills which break off sharply, northeast to southwest, from the rocky *massif* of the

Palisades of Lucania. Promontory and bulwark facing plain and sea, the hill of Velia is limited to the west by the course of the Alento and to the east by that of the little Ascea. These precipitous slopes made a natural defense, which was reinforced on the landward side by the lines of a powerful fortification which followed the edge up to the very crest of the heights. There it culminated, on the northeast, at the focus and key-point of the whole system of defense, in a fortress of massive construction still known to the people of the locality as "the Castelluccio". Toward the sea the hill drops away in the guise of a great theatre in which the city proper came to occupy almost the entire floor of the orchestra, constituted by ample terraces which are easily discerned because of being thickly covered by the lush foliage of great olive trees. Everyone familiar with the typography of Greek cities will recognize at once the perfect correspondence of Velia with the typical maritime Greek fortified city: close to and reaching toward the sea, backed up by a chain of hills which form a natural barrier against the interior and reinforced by a belt of sturdy fortifications affording protection against whatever enemy or danger from the landward side. Velia affords the most evident analogy with such cities of larger importance as Cnidus, Halicarnassus and Syracuse. The mediæval tower



FIG. 2. THE HILLS OF VELIA FROM THE HEIGHT OF THE "CASTELLUCCIO".

that occupies, with the castle, the site of the ancient citadel, or properly the acropolis, is high above both the old port and the lower town. In front is the bay, slightly curving between the Licosa promontory and Cape Ascea, where the silt brought by the Alento and the Fiumarella has covered up the old-time beach and port, so that the front of the acropolis height no longer presents itself as a promontory overlooking the sea, but giving upon a sort of valley, here and there swampy. The Phocians found in this overseas city the very same destiny indicated by the decay and ruins of many cities in Asia Minor: the gradual silting-up of the harbor and its consequent detachment from its only source of riches, the sea, and the scourge of malaria.

The plan for a systematic exploration of ancient Velia, in a setting so vast and so little marked by its few remains of buildings, to say nothing of the lack of anything useful from previous explorations, presented an arduous and complex task. While on the one hand a search in the necropoli, still but little advanced, seemed to promise the most attractive results, and almost unknown, on the other, a topographical exploration, though far more arduous and promising little in the way of immediate concrete results, imposes itself upon whosoever considers the singu-

lar physiognomy this Ionic colony must have had to set it apart from the colonies of diverse races along this same Lucanian littoral. I was moved above all else by the necessity of rectifying and completing the plan that Schleuning had drawn (with inevitable inexactitudes), and by the presence upon the acropoli themselves of remains of edifices which revealed by their plans and orientation the form and nature of sacred structures. At the same time I entrusted Dr. Mingazzini, Inspector of the Superintendency of Antiquities, with the task of exploring the narrow and heavily wooded valley of the Ascea, where bits of ruin also appeared and where, at various times, tombs and stelæ were found bearing Greek funerary inscriptions. I also had the valuable aid of Assistant Ernesto Tarabbo, a most sagacious worker in exploring the terrain.

THE FORTIFICATIONS

A preliminary work of deforestation of the salient points of the vast belt of walls and the prime necessity for a more accurate relief of the whole, with a fully particularized study of the structural form of the fortifications, notwithstanding their poor state of preservation and the continued despoiling of them by vandals who carry



FIG. 3. THE VALLEY OF THE ALENTO FROM THE ACROPOLIS OF VELIA.

away their stones, are of importance because they constitute documents of the utmost value in the consideration of Greek defensive works in Italy.

The cutting away of heavy thickets has revealed imposing towers, new elements of the curtains which detach themselves from the main belt of walls that border the western declivity of the hill as subsidiary barriers, and the great terrace wall of the central esplanade of the fortifications, all matters that will receive the fullest attention in the scientific reports to follow this. Special attention was paid to the fortalese at the extremity of the fortifications, that "Castelluccio" Schleuning could describe and delineate but summarily. It is an imposing rectangular tower (27x10.80 metres), enclosed within the external bend of the wall and makes a splendid isodomous mass, many of whose blocks are countersigned with the mark ΔΗ (μύσιον). The inner level of the fortalese is approached by a stair of ten steps (3 were seen by Schleuning), of which 7 are still well preserved. Although smaller in dimensions and of different structure, the Castelluccio of Velia had the same defensive function as the Castle

of Euryalus in the fortifications of Syracuse: that of barring off with a *pyrgos* [a defensive tower part of or attached to the walls] and with defenses of the greatest power on the saddle which separates the fortified area of the city from the other hills which constitute the strategic base for attacks of whatever sort by land. One notes, in fact, that the saddle dominated by the Castelluccio has been artificially deepened and widened by a profound ditch to amplify the offensive powers of the fortalese. When this grandiose *pyrgos* was completely revealed after incalculable labor, it was clear that the foundations beyond doubt constituted one of the most important examples of this type known to the whole range of Greek military architecture.

Chronologically, the fortifications must be dated back to the middle of the IVth century B.C. At that time the aggressive attitude of the Lucanians of the interior toward the Greek cities of the coast, and the general development of Greek principles of fortification, made it possible as well as advisable to protect the coastal towns by adequate means against the ever-imminent danger.

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THE TEMPLE OF ESPLANADE B

From the Castelluccio, the crest of the hill, narrow and uneven, extends and enlarges in two principal terraces before joining the profound depression which clearly divides the fortification of the hill of the baronial castle and what both Lenormand and Schleuning indicated as one of the gates of the city. In the first esplanade—the narrower of the two, and No. IV in Schleuning's plan—a few scattered blocks permitted one to suspect the existence of a temple. This was, indeed, indicated by Schleuning. Excavation fully confirmed the identification. It is a temple of the type *in antis*, measuring 14.50x7.55 m., of late Hellenistic times, with restorations and adaptations both within and without referable

to the 1st century B.C. Nothing is left but the basement, the lower line in the limestone of the upright members, and traces of the transverse wall of the cella. (Fig. 5.)

Singularly important is the complexity of this modest temple. Before the *pronaos* opens a pit (the *aula*) completely covered with great quadrangular brick of a type well known in Velia. At a distance of 6.25 m. from the stair of the temple, mortised into the bricks of the pit, there remains intact the lower rectangular altar (2.40x9.95 m.). Behind it still remain *in situ* two basements of stelæ, each with the remains of its stela, which was set in lead. Of the rest of the stelæ, which beyond question must have borne inscriptions relative to the deity to whom the temple was consecrated, unfortunately



FIG. 4. STAIRWAY LEADING UP TO THE "CASTELLUCCIO" FORTRESS.



FIG. 5. ALL THAT REMAINS OF THE TEMPLE IN THE BELT OF FORTIFICATIONS.

not a single trace remains within the enclosure. (Fig. 6.) At the northeast angle of the temple, inset among the bricks of the *aula* or pit, is a little basin, itself of brickwork, measuring 1.10x0.70 metres. Inside the altar proper, and throughout the pit, are residual fragments of carbonized, oily earth, certain traces of burnt sacrifices evidently offered here until a late period. The form of the covered altar, of simple brick in the upper stages which must have served as an *εσχάρα*, or gridiron, brings to mind the altar for the cult of the heroes at Olympia and the altar in the Temple of Demeter at Selinunte: a cult which also in all probability was of an hero, or, as at Selinunte, of some chthonic deity. This sanctuary, notwithstanding its modest appearance, is a clear documentation of singular vitality testifying that the Greek cults and architectural forms were conserved at Velia when the city, already *civitas foederata*, was to the very end of its existence autonomous and in complete cultural and economic decline.

GREAT ALTAR OF THE CENTRAL ESPLANADE

From the smaller esplanade extends a more ample terrace which practically corresponds to the central interior space of the entire fortification. That this larger area must have been consecrated particularly to some cult, appears from the great terraced work which encircles it, and which we must bring to light completely, to disclose the advanced works of a mighty wall thrown out toward the valley, with side-walls, all enclosing an area about 100 metres on each side.

The presence of scattered blocks of stone and low, split ridges of rock on the ground, and the much higher stratum of vegetable matter held back here by the terracing, all help to prove up the size of the plaza. We have also brought to light a great sacrificial altar, measuring 25.35x7.00 metres, of the same general type and proportions as the sacrificial altars of the temples of both Paestum and Sicily (Fig. 8). Does not the mere finding of this isolated



FIG. 9. (TOP) THE OLD KILN FOR BURNING BRICK.
FIG. 6 (BOTTOM) THE ALTAR AND STELAE IN THE TEMPLE PRECINCTS.

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altar, without reference to its probable nearby temple, establish another strong analogy to the monumental altar of King Hieron at Syracuse—an altar, that is, open to the sky, covered with bloody sacrifices and equipped with a gridiron for the victims there offered up to the gods? The progress of the excavations, moreover, may reveal to us the lines of the temple to which this grandiose place of sacrifice was attached. Of the altar itself there remain the entire basement with the steps preserved for about two-thirds of the perimeter, and a few fragmentary remains of the upperworks. The construction, of great limestone slabs, recalls the great period of Greek architecture in Italy; constructions, that is, of the Vth century B.C. We may augur when complete excavation of the altar terrace is achieved, fresh revelations of now undiscovered elements bearing upon the composition and destiny of this most singular monument of the Velian acropolis, which has come in the course of centuries to give us the first monumental testimony as to the sacred architecture and cults of the forgotten city.

TEMPLE OF THE ACROPOLIS

If the discovery of a temple and of a monumental altar within the thus-far denuded area of the fortifications constitutes a result of unquestionable value for the primary exploration, greater results still may be anticipated from a thorough investigation of the terrain of the true acropolis, that is, of the ground between where the castle rises and the mediæval hamlet of Castellammare di Bruca. Notwithstanding the extensive turning-upside-down undergone by the small esplanade of the citadel through the superposition of other belts of wall and the erection of the

lofty feudal tower, it is to be expected that a methodically conducted exploration of the spot will prevent our losing many more or less conspicuous traces and parts of the edifices which must have crowned the principal heights of the rock from the moment the Phocian colonies were first established on the Alento. In all probability an investigation of the deepest strata of the mediæval citadel, where the soil conditions permit, will disclose the remains of that temple which must have risen upon this height in proximity to the harbor and the seaport town.

This opinion seems fully justified by the results of the tests and explorations we were able to make during the prosecution of this preliminary campaign in the months of July, August and September in the castle area. Our excavations, prosecuted with no little difficulty because of the impediments imposed by the standing mediæval walls, brought to light the *platea* (pit, or main auditorium) of a large temple, right where we have assumed must have risen the most important sacred edifice of the Phocian colony. Notwithstanding the grievous mess the builders of castle and tower had made of the upper works of Greek times, uprooting, transporting and variously utilizing in their mediæval fabrics all the architectonic pieces available, the imposing quality and technical perfection of the temple wall-structure manifest themselves fully in our discovery of the stereobate (basement) as seen in Fig. 9. The measurements actually taken, the first to give accurate data, show it to measure 32.50x19.35 metres. The major axis disposes itself right along that of the entrance to the castle, the rear wall of the cella nearly coinciding with the threshold giving access to the internal piazzi of the mediæval struc-

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tures. Only the northwest side is less well preserved, and determinable through its entire length because upon it rest the foundations of the lofty feudal tower. The inequalities of the bank of limestone rock upon which the temple was reared were filled in solidly with substructures up to the general level of the rock. The construction, so far as we may judge by the charac-

THE ANCIENT STREET TO THE ACROPOLIS

The tests made along the northern face of the acropolis declivity unexpectedly brought to light remains of an ancient street which probably ran from one of the city gates to the peak of the acropolis. With a maximum width of five metres, slightly depressed in its central section [for drainage], unevenly paved with polyhedral arenareous slabs,

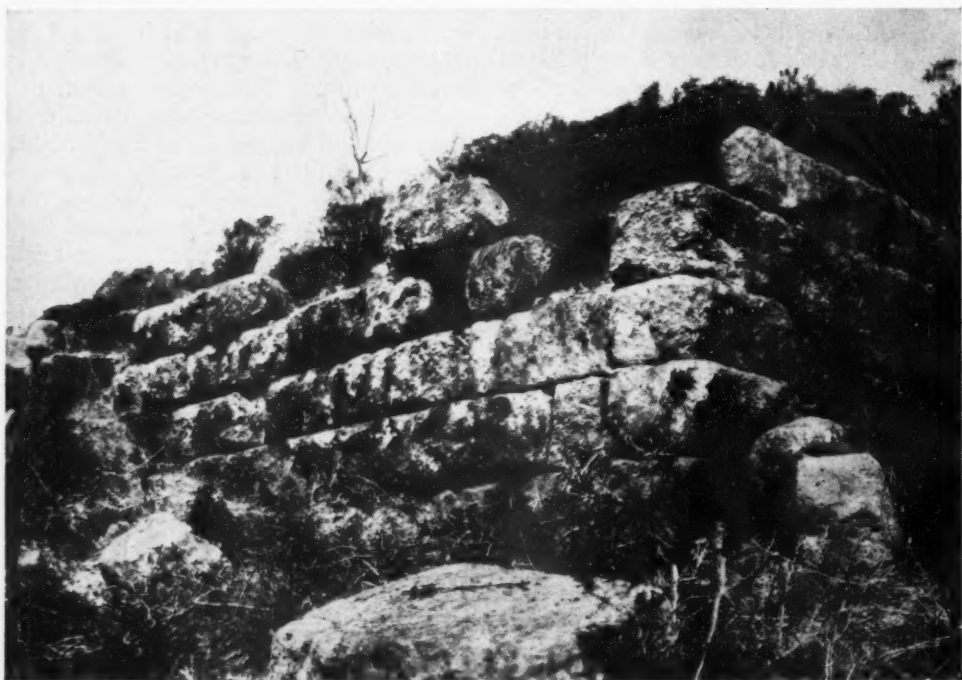


FIG. 7. THE TERRACE WALL OF THE CENTRAL ESPLANADE OF THE FORTIFICATIONS.

teristics of the stereobate, may be referred to the Vth century before Christ. We naturally expect to find in the vicinity of the monumental structures already discovered, a documentation of figured art, of architectonic decoration, of ceramics and epigraphy which will reveal the true artistic and cultural physiognomy of this Ionic colony.

schist and limestone, without true adhesion of one slab to another, this street of Velia clearly stands apart from both the technique and materials employed in the Roman roads (Fig. 10). The numerous constructions bordering its margins, and the presence of a well sunk in one of the ancient habitations, demonstrate that the city extended on

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this side toward the plain of the Alento. The local testimony indicates we may expect to find remains of the *opere portuali*.

THE ANCIENT SUBURB

In the narrow little valley interposed to the east between the hill of Velia and the hills of the Ascea wandering along the bank of the Fiumarella or

right bank of the Fiumarella of a considerable group of rough old habitations. One of those completely investigated yielded distinct traces of its perimetral walls, a court, the *aula* of the ancient house, and a pavement in rough cracked stones with a drain to carry off the rainwater to a rough cistern. Beyond doubt we have here a

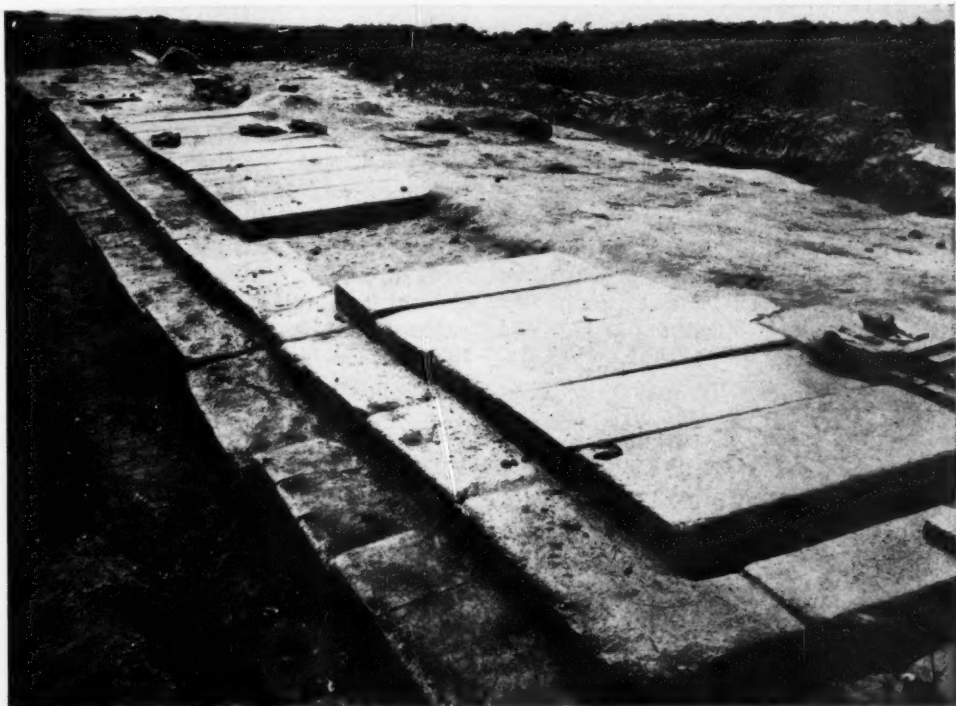


FIG. 8. THE GREAT ALTAR AT VELIA.

Santa Barbara, the past discloses itself again in the presence of several Greek funerary stelæ and sepulchres, all of Hellenistic times. But our attention was most forcibly attracted by many lines of blocks of stone on the wooded and rocky soil, delimiting regular areas, mostly of rectangular shape. Exploration of one of these rectangles, entrusted to Inspector Mingazzini, showed the presence in this locality along the

suburb, either industrial or rural, probably dating back to the II-I century B.C. The hypothesis of an industrial suburb is given color by the fact that in close proximity to these rough old houses we found a monument of singular importance in the economic history of the city: a kiln of ancient construction, almost perfectly preserved, for the firing of bricks. It is itself constructed of large ancient bricks, and has both

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ventilators and subterranean passageways, as may be seen in Fig. 11. Whoever has even superficially visited the ruins of Velia has been struck by the amazing quantity of building-brick scattered about, all bearing factory stamps, and showing, from their distinct form and unusually large size, that in this most unusual monument we have testimony of the most authoritative sort as to the fictile industry the Eleati [Velians] exercised with such success in quantity production. This necessarily implies a large export trade, which indubitably formed one of the city's most valuable economic resources for its maritime commerce and public finances, if, as I believe, the mark ΔΗ (μδσιον) that invariably accompanies the factory stamp, may be taken to indicate the control of the State and the exaction of special taxes imposed for the use of its great argillaceous deposits. It must not be forgotten, more-

over, that any complete study of the antiquities of Velia must reëxamine *de novo* the entire series of inscriptions on the bricks as yet too imperfectly and incompletely noted in the publications of Kaibel and Schleuning. To facilitate this task that, I dare believe, is of essential importance for the study of the fictile industry of antiquity, it has been my charge to initiate a collection of various types of the stamped bricks of Velia in the museum at Paestum, which already contained such examples of brick as we had recovered from that city.

Thus, thanks to the noble initiative of the Societ  Magna Grecia, an otherwise forgotten centre of Greek civilization in meridional Italy will add to the light already radiating from that period the not less precious story of its historic culture and its artistic and economic functions, which filled a definite place in the ancient Italic civilization.

GHIRZA: MYSTERY CITY OF THE SAHARA

(Concluded from Page 17)

Coins, pottery, pieces of bronze and marble, and beads, can be picked up at random. Ghirza seems to have been abandoned suddenly, and the excavators' work would be easy compared to what is even yet necessary in the ruins of the despoiled cities of Carthage, Lepcis Magna and other centres closer to civilization.

The nearest inhabitants to Ghirza live far away today, but they nevertheless know of the ruins and told us the story of how, fifty years ago, the streets were seen filled with rows of marble statues. It seems that the inhabitants were very wicked and that the old dwellers of the city were turned into marble for their iniquities. When asked what had happened to the stat-

ues, we were told that the sands of the Sahara would hide them forever. As much documentation as possible was taken of these forgotten relics of a dead civilization, and Professor Guidi is making an appeal to the Italian government to explore more fully this mirage-like city of the sand, though the problem of transportation to such a far-off region is a very serious one.

With its vast crumbling walls, its graceful temples and royal tombs, its strange position and mysterious origin, Ghirza should take its place as one of the most interesting and problematic archaeological sites of all this surprising land of gold and sand and ruin, called Sahara.

NOTES AND COMMENTS

THE ARCHAEOLOGICAL SURVEY OF EASTERN COLORADO

The first archaeological survey of Eastern Colorado was undertaken during the summer of 1930 under the joint auspices of the Smithsonian Institution, the University of Denver and the Colorado Museum of Natural History. The director of the survey was Dr. E. B. Renaud, professor of anthropology at the University of Denver; four other men acted as field assistants. The territory surveyed extended from the Rocky Mountains to the Nebraska-Kansas line and from Wyoming to the New Mexico and Oklahoma border. Fourteen successive camps were established from which the surrounding country was explored intensively during 10 weeks of summer. The work was continued during the early fall. In all, the archaeologists covered some 12,000 miles, collected over 1000 pounds of flaked-stone artifacts without counting bulkier *metates*, *manos* and pounders. Nearly 300 sites of yet undetermined age were visited and studied and are now reported on the archaeological map of Colorado. Many local collections were also seen. The sites are mostly old campsites, "blow-outs," work-shops and burials. Pottery was found at 32 places and reported to exist at 6 or 8 others. It is a crude brownish product of two main types, either plain or with basket impression. Petroglyphs, some quite extensive, were seen on the cliffs and boulders of 14 sites in the southeastern part of Colorado. They belong to 3 or 4 different periods, the most recent not older than the beginning of the XVIIIth century and probably made by a variety of tribes. The sites are scattered over 23 counties and the finds therefore represent a fair sampling of Indian archaeology of Eastern Colorado. A report of the expedition will be published in the Spring of 1931.

TO MEXICO IN MIDSUMMER

A summer excursion trip to Mexico City is being arranged by the University of Denver, intended principally to give the University's own students of Spanish and archaeology an opportunity to study these matters at first hand. The trip also will be thrown open to Spanish teachers over the entire country and others interested in the southern republic. The party will meet in mid-June at some southern city, probably San Antonio, and proceed by rail to the Mexican capital. Arrangements may perhaps be made permitting some of the trippers to lodge in native homes. After a week of sight-seeing, lectures, and entertainment, they will return to the United States by a different railway route. Arrangements will be made to take some of the party by boat and also to leave some of them in Mexico City if they wish to study in summer school there. Miss Benecia Batone, professor of Spanish, will accompany the group.

DAIKOKU

The illustration on the cover this month, reproduced here in miniature, is a representation of Daikoku, the Japanese god of plenty or riches. He is a smiling and

beneficent deity, represented here as seated upon a bale of rice. The hammer in his upraised right hand is emblematic of mining. This is the first of a number of cover illustrations it is planned to use from time to time in illustration of the gods of exotic faiths.

THE 126th PHILADELPHIA SHOW

Announcement has been made that the 126th Annual Exhibition of the Philadelphia Academy of the Fine Arts will be opened to the public January 25, and remain open through Sunday, March 15 next. The usual prizes, including the Academy Gold Medal of Honor, the Carol H. Beck gold medal for the best oil portrait and the Widener gold medal for the best sculpture, will be awarded. The Beck medal was founded by Representative James M. Beck (for the past two years president of the Archaeological Society of Washington), in memory of his sister.



DAIKOKU, THE JAPANESE GOD OF PLENTY OR RICHES.

ART AND ARCHAEOLOGY

The Painter in History. By Ernest H. Short. Pp. xii; 469. 116 Illustrations. J. B. Lippincott Co., Philadelphia. 1930. \$7.50.

This work is an attempt to tell in a single volume the story of painting from the Palaeolithic drawings of beasts of the chase on the walls of the Altamira caves in the Pyrenees to the most recent movements in art—Neo- and Post-Impressionism, Pointillism, Futurism, Cubism, Expressionism, etc. The result is a gallery in which the reader passes in review frescoes, drawings and canvases, the text constantly illuminated by excellent non-polychrome reproductions, the whole showing how man's efforts to express himself pictorially have gradually developed. A bibliography (450-5) and Index (457-69) make the book, which is avowedly popular, also serviceable as a work of reference.

The attempt on the whole has been well carried out, as the book is well written and clear with its articulation into twenty-one chapters by epochs, nations, and schools. While some of the chapters are concise, e. g., the one on "The Rise of Christian Painting" (IV), especially its sections on Eastern Christendom (37f.), others appear somewhat diffuse. In some of the chapters dealing with more recent painting the reader at times gets the impression that many of the author's reactions are more bookish than real. A defect in the presentation is certainly a tendency to moralize about various schools and painters, the writer apparently forgetful of the fact that morality is foreign to all phases of art. As instances of this personal feeling might be cited the statement that "too often the absence of due taste makes modern German painting seem to be based upon an appeal to prurieny," a pronouncement which leads him to say in his appraisal of French and German painters: "Whereas artistic taste is generally a natural embodiment of the Parisian, it would seem to be as rare in German painting as it is in literature" (432), since he imagines both have "the same background of morbidity." Of the works of the Austrian Kokoshka, the apostle of German expressionism, he says they "answer to no standard of value accepted by decent men and women", which again impells him to say of current painting in Central Europe that "humanity may well despair of post-war civilization" (434).

The author shows a more catholic taste when dealing with modern Russian painting (438). He says with truth that the Bolsheviks are in no way opposed to art, but his no-

tion that Revolutionary Russia, deprived of all luxury and property rights is "in search of release from material anxieties" in art is more than questionable. Granted that the Russian museums were never better patronized nor cared for, nevertheless two recent visits have convinced the reviewer that Bolshevik activity in art is mere propaganda. But one must agree with the author that Communism has made a revaluation of art necessary, and we eagerly await with him what success it will have in the near future in searching for new symbol-images to express conditions so novel to Western Europe.

WALTER WOODBURN HYDE.

THE 12th CORCORAN BIENNIAL

(Concluded from Page 14)

palette of Venetian luxuriousness and depth. Many others should be given their meed of praise, but space forbids even mention of both good and bad.

There is no question but that this show is effective. The point at issue is interrogative, however one chooses to state the failure of a majority of the current painters to realize that the difference between what they produce and the good art that was modernism yesterday, goes very much deeper than the mere matter of externals. The obscurantist never troubles to ask himself either the aesthetic question or the psychological one. At times one doubts that his failure to do so is really determined. In any event, until he does so, he will remain a child intellectually and aesthetically, groping in a fog of his own creation and mystifying no one whose taste is solidly grounded and whose vision reaches beyond the stupid, the ignorant, the trivial and the deliberately false to those lofty plateaux of eternal beauty where "*de gustibus non disputandum est*", but all the myriad true expressions of loveliness abound freely.

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